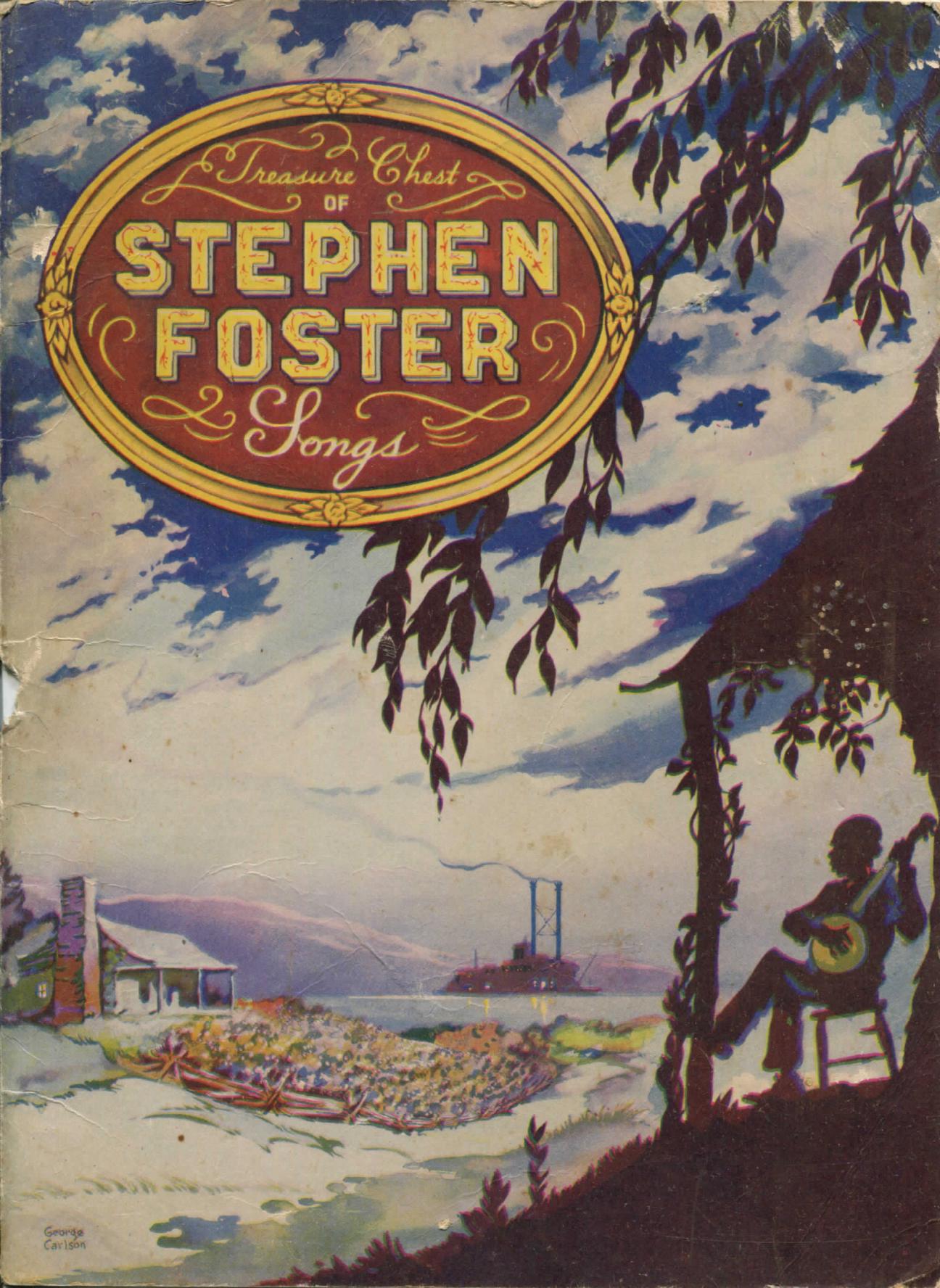
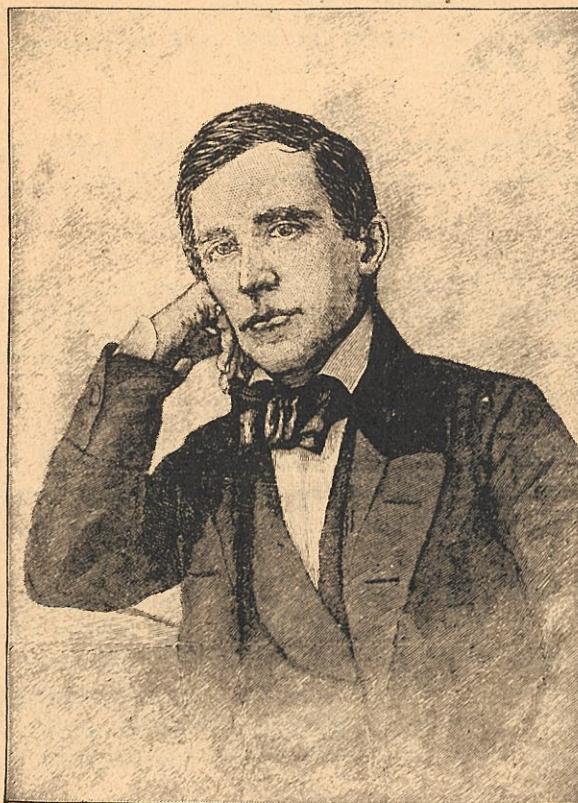


Treasure Chest
OF
**STEPHEN
FOSTER**
Songs



Stephen Collins Foster



1826

1864

Stephen Collins Foster

Stephen Collins Foster was born July 4, 1826 in Pittsburg, Pennsylvania. His father was a prominent merchant and in later years a member of the Pennsylvania State Legislature. His mother was of a cultured, poetic temperament, deeply devoted to her family and home, and from her, Stephen Foster inherited his talent.

So much of the real Stephen Foster appears in his beloved songs—his creative temperament, sensitiveness, craving for love and understanding, that his heart poured forth into his music.

In 1842 his first song was published, "Open Thy Lattice Love," set to words by George P. Morris. With the exception of a very few songs, Foster wrote both words and music.

"Oh! Susanna," "Old Uncle Ned," and others followed, and were performed in public, meeting with approval, so much so, his family and friends urged him to take up the study of musical composition, but Foster's temperament could not be bound to the thought of academic work.

A few of Foster's best known songs were first published without his name, appearing in print accredited to famous minstrels. This was through a financial arrangement that later was changed.

In 1850 he married Jane McDowell. The marriage was a failure. Several times he attempted to establish a home, but as there was not that overlooking of his faults, the sincere belief in him, the mothering and devotional faith and understanding that Foster needed, they soon became separated. Finally he came to New York and continued to write songs—songs that told of his gentle, sensitive, diffident nature—songs whose words and melody speak from the heart for the things he craved.

Foster died January 13, 1864 in Bellevue Hospital from an accidental injury. His wife came at once on learning of the accident, and he was taken back to Pittsburg, where he was buried in the Allegheny Cemetery beside the mother and father so dear to him.

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The songs of Stephen Foster in this collection have been newly arranged for solo and group singing. The piano accompaniments are not at all difficult and preserve the original beauty of melody and musical color of this beloved American composer.

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Jeanie With The Light Brown Hair

Words and Music by
STEPHEN C. FOSTER

Moderato



I dream of Jeanie with the light brown hair, Borne like a va - por
 I long for Jeanie with the day - dawn smile, Ra - dia - ting glad - ness
 I sigh for Jeanie, but her light form strayed, Far from the fond hearts

on the sum - mer air, I see her trip - ping where the
 warm with win - ning guile, I hear her mel - o - dies, like
 round her na - tive glade; Her smiles have van - ished and her

bright streams play, Hap - py as dai - sies that dance on her way,
 joys gone by, Sigh - ing round my heart o'er the fond hopes that die,
 sweet songs flown, Flit - ing like the dreams that have cheered us and gone.

Man - y were the wild notes her mer - ry voice would pour.
 Sigh - ing like the night wind and sob - bing like the rain
 Now the nod - ding wild flower's may with - er on the shore,

portamento

Man - y were the blithe birds that war - bled them o'er. I
 Wait - ing for the lost one that comes not a - gain I
 While her gen - tle fin - gers will cull them no more; I

dream of Jean - ie with the light brown hair,
 long for Jean - ie and my heart bows low,
 sigh for Jean - ie with the light brown hair,

Float - ing like a vap - or on the soft sum - mer air.
 Nev - er more to find her where the bright wa - ters flow.
 Float - ing like a vap - or on the soft sum - mer air.

My Old Kentucky Home



(So arranged that mixed quartet arr. is had by singing
notes in piano acc.)

STEPHEN C. FOSTER

corn top's ripe and the mead - ows in the bloom, While the
by hard times comes a - knock - ing at the door Then my
sing no more by the glim - mer of the moon On the
time has come when the dar - kies have to part Then my

A musical score for 'The Old Kentucky Home, Good Night'. The score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics 'birds make mu-sic all the day' are written below the notes. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics 'bench by the old cab-in door' are written below the notes. The score is divided into two sections by a vertical bar line. The first section is labeled '1.' and the second section is labeled '2.' The lyrics for section 2 are 'The Old Ken-tuck-y Home, good night.' The music features eighth and sixteenth note patterns, with some notes having stems pointing up and others down. The bass staff includes a bass clef, a key signature of one sharp, and a common time signature.

A musical score for three voices. The top line is a soprano part with lyrics: "old Ken-tuck-y home, For the old Ken-tuck-y home, far a - way." The middle line is an alto part. The bottom line is a bass part. The music is in common time, with a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The vocal parts are separated by vertical bar lines, and the piano accompaniment is indicated by a brace on the left.

Come Where My Love Lies Dreaming

Moderato

Words and Music by
STEPHEN C. FOSTER

Come where my love lies dream-ing, Dream-ing the hap-py hours a-way, In

vis-ions bright re-deem-ing, The fleet-ing joys of day;

Dream-ing the hap-py hours, Dream-ing the hap-py hours a-way;

Come where my love lies dream-ing, Is sweet-ly dream-ing the hap-py hours a-way. —

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The melody is primarily in the treble clef staff, with harmonic support from the bass clef staff. The vocal line features eighth and sixteenth note patterns, with a melodic line in the bass staff.

Come where my love lies dream-ing, Is sweet-ly dream-ing, her beau-ty beam-ing;

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The melody is primarily in the treble clef staff, with harmonic support from the bass clef staff. The vocal line features eighth and sixteenth note patterns, with a melodic line in the bass staff.

Come where my love lies dream-ing, Is sweet-ly dream-ing the hap-py hours a-way. —

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The melody is primarily in the treble clef staff, with harmonic support from the bass clef staff. The vocal line features eighth and sixteenth note patterns, with a melodic line in the bass staff.

Come with the lute, Come with the lay, My own love is sweet-ly dream-ing, her beau-ty beam-ing.

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The melody is primarily in the treble clef staff, with harmonic support from the bass clef staff. The vocal line features eighth and sixteenth note patterns, with a melodic line in the bass staff.

Come where my love lies dream-ing, Is sweet-ly dream-ing the hap-py hours a-way.

Interlude

Soft is her slum-ber, Thoughts bright and free Dance through her dreams, like gush-ing mel-o-dy;

Light is her young heart, Light may it be! Come where my love lies dream-ing,

Dream-ing the hap-py hours, Dream-ing the hap-py hours a-way;

Come where my love lies dream-ing, Is sweet-ly dream-ing the hap-py hours a - way.

Come with the lute, come with the lay, My own love is sweet-ly dream-ing, Her beau-ty

beam - ing

Come where my love lies dream-ing, Is sweet-ly

Slowly

dream-ing the hap-py hours a - way, — Dream-ing the hap-py hours a - way.

Old Dog Tray

(Solo or ensemble
use piano notes for ensemble)

STEPHEN C. FOSTER



1. The morn of life is past, And ev'ning come at last, It brings me a dream of a
2. The forms I call'd my own, Have van-ished one by one, The lov'd ones the dear ones have
3. When thoughts re-call the past, His eyes are on me cast, I know that he feels what my



once_ hap - py day, Of mer-ry forms I've seen, Up - on the vil - age green,
all_ pass'd a - way, Their hap - py smiles have flown, Their gen - tle voi - ces gone; I've
break - ing heart would say; Al - tho' he can - not speak, I'll vain - ly, vain - ly seek, A



CHORUS

sport-ing with my old dog Tray.
noth-ing left but old dog Tray. Old dog Tray's ev - er faith - ful Grief can - not drive him a -
bet - ter friend than old dog Tray.

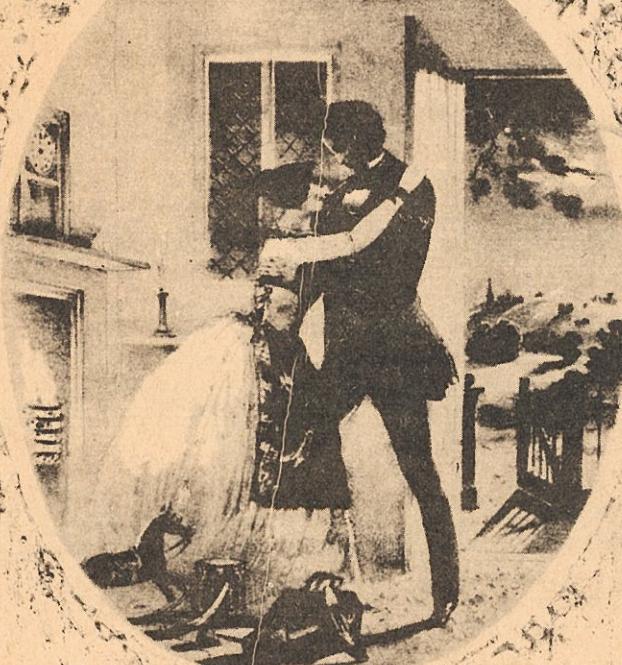


way, He's gen - tle, he is kind: I'll nev - er, nev - er find A bet - ter friend than old dog Tray.



FOSTER'S MELODIES.

WILLIE WE HAVE MISSED YOU



LITTLE ELLA SLY

Written & Composed by

No 24
ELLEN BATNE

STEPHEN FOSTER

STEPHEN B. FOSTER.

Published by FIRTH, POND & CO, Franklin Sq.

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HARRISBURG.CINCINNATI,
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R. W. WELCH.

38 Cents.

The original illustrated coverplate with Stephen Foster's signature. In later editions for some unknown reason the faces of the figures in the illustration were changed to appear much younger and did not carry Foster's signature.

Willie, We Have Missed You

Words and Music by
STEPHEN C. FOSTER

Moderato



1. Oh! Wil - lie is it you, dear, Safe, safe at home? They
 2. We've long'd to see you night - ly, But this night of all; The
 3. The days were sad with - out you, The nights long and drear; My



did not tell me true dear, They said you would not come. I
 fire was bla - zing bright - ly And lights were in the hall. The
 dreams have been a - bout you, Oh! wel - come, Wil - lie dear! Last



heard you at the gate, And it made my heart re - joice; For I
 lit - tle ones were up 'Till 'twas ten o' clock and past, Then their
 night I wept and watch'd By the moon - light's cheer - less ray, 'Till I

knew that wel - come foot - step, And that dear fa - mil - iar voice, Mak - ing
 eyes be - gan to twin - kle, And they've gone to sleep at last; But they
 thought I heard your foot - step, Then I wiped my tears a - way; But my

mu - sic on my ear In the lone - ly mid - night gloom:
 lis - ten'd for your voice 'Till they thought you'd nev - er come; Oh!
 heart grew sad a - gain When I found you had not come;

Wil - lie we have miss'd you, Wel - come, wel - come home!

Hard Times Come Again No More

Words and Music by
STEPHEN C. FOSTER

Moderato



§

1. Let us pause in life's pleas - ures and count its man - y tears, While we
 2. While we seek mirth and beau - ty, and mu - sic light and gay, There are
 3. There's a pale droop - ing maid - en who toils her life a - way, With a
 4. 'Tis a sigh that is waft - ed a - cross the trou - bled wave, 'Tis a

1. Let us pause in life's pleas - ures and count its man - y tears, While we
 2. While we seek mirth and beau - ty, and mu - sic light and gay, There are
 3. There's a pale droop - ing maid - en who toils her life a - way, With a
 4. 'Tis a sigh that is waft - ed a - cross the trou - bled wave, 'Tis a

all sup. sor - row with the poor: — Therés a song that will lin - ger for -
 frail forms faint - ing at the door: — Though their voi - ces are si - lent, their
 worn heart whose bet - ter days are o'er: — Though her voice would be mer - ry, 'Tis
 wail that is heard up - on the shore, — 'Tis a dirge that is mur - mured a -

-ev - er in our ears; Oh! {
 pleading looks will say, Oh!
 sigh - ing all the day, Oh!
 round the low - ly grave, Oh! } Hard Times, come a - gain no more.

CHORUS *(Quartet or Solo)*

'Tis the song, the sigh of the wear-y Hard Times, Hard Times, Come a-gain no more. Man-y

days you have lin-gered a - round my cab-in door, Oh! Hard Times, come a-gain no more.

Beautiful Dreamer

Solo or Ensemble

(For ensemble - use piano notes)

Words and Music by
STEPHEN C. FOSTER

Moderato

The musical score consists of four staves of music. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom two staves are for the voice, with the right hand in treble clef and the left hand in bass clef. The music is in 3/8 time, with a key signature of one flat. The vocal line begins with a melodic line, followed by a piano accompaniment, then a vocal line with a melodic line, and finally a piano accompaniment. The lyrics are as follows:

1. Beau-ti - ful dream - er, wake un-to me, Star-light and dew drops are wait-ing for
 2. Beau-ti - ful dream - er, out on the sea, Mer-maids are chant-ing the wild lor-e -

thee; — Sounds of the rude world heard in the day,
 lei; — O - ver the stream - let, va - pors are borne,

Lull'd by the moon-light, have all pass'd a - way, — Beau - ti - ful dream - er,
 Wait - ing to fade at the bright com - ing morn, — Beau - ti - ful dream - er,

queen of my song, List while I woo thee with soft mel - o - dy;
 beam on my heart, E'en as the morn on the stream-let and sea;

Gone are the cares of life's bu - sy throng, Beau - ti - ful dream - er, A - wake un - to
 Then will all clouds of sor - row de - part,

me, — Beau - ti - ful dream - er A - wake un - to me.

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3. WAY DOWN SOUTH IN ALABAMA	25
5. I WISH I WAS IN OLD VIRGINNY	25
7. DARKIES OUR MASTERS GONE TO TOWN	25
9. STOP THAT KNOCKING	25
11. WELL, HAVE A LITTLE DANCE TO NIGHT	25
13. CYNTHIA SUE	25
15. LUCY NEAL	25
17. O, CARRY ME BACK TO OLD VIRGINNY	25

N ^o 2. DANDY BROADWAY SWELL	25
4. PHANTOM CHORUS, FROM SOMNAMBULA	25
6. POOP DINAH OR WHO STOLE THE TURKEY	25
8. OH! SUSANNA	25
10. GIVE ME THE GEL WITH THE BLUE DRESS ON	25
12. UNCLE GABRIEL THE NEGRO GENERAL	25
14. OH! MR COON	25
16. PICAYUNE BUTLER	25

NEW YORK
Published by C. HOLT Jr. 156 Broadway.
BOSTON OLIVER DITSON

This coverplate of "Oh! Susanna" carries the signature of the minstrel Edwin P. Christy and a printed notice inside—"Sung by G. N. Christy, of the Christy Minstrels. Foster's name does not appear anywhere on the copy.

Oh, Susanna!

STEPHEN C. FOSTER

1. I came from Al-a-bam-a wid ma ban-jo on ma knee I'm gwine to Lou-si-
 2. I had a dream de od-der night, when ev'-ry-thing was still I thought I saw Su-

an-a My true love for to see It rain'd all night the day I left, De
 san-na A com-in' down de hill De buck-wheat cake was in her mouth De

weath-er it was dry De sun so hot I froze to death; Su-san-na don't you cry.
 tear was in her eye; Says I, I'm com-in' from de South; Su-san-na don't you cry.

CHORUS

Oh! Su-san-na Oh! don't you cry for me, I've come from Al-a-bam-a, wid ma banjo on ma knee.

De Camptown Races

STEPHEN C. FOSTER

1. De camp-town la - dies sing dis song,
 2. De long tail fil-ly an'de big black hoss, { Doo-dah! Doo-dah! { De
 3. Ole mul - ly cow came on-to de track, { De

camp-town racetrack five miles long, { I come down here wid my hat caved in,
 fly de track an dey both cut across, { Oh! Doo-dah day { De blind hoss stuck in a big mud hole,
 bob-tail flung her o-ver his back, { Den fly a - long like a rail-road car,

Doo-dah! Doo-dah! { I go back home wid ma pocket full of tin,
 { Can't touch bot-tom wid a ten foot pole, { Oh! Doodah day.
 { Run-ning a race wid a shoot- in' star,

CHORUS

Gwine to run all night Gwine to run all day I — bet my money on a bob-tail nag somebody bet on de bay.

Nelly Was A Lady

Words and Music by
STEPHEN C. FOSTER

Moderato

Musical score for the first section of 'Nelly Was A Lady'. The music is in 4/4 time with a key signature of one flat. The vocal line begins with a rest, followed by a melodic line. The piano accompaniment consists of a steady bass line and harmonic chords. The lyrics are as follows:

1. Down on de Mis-sis-sip-pi float-ing,
2. Now I'm un-hap-py an' I'm weep-ing,
3. When I saw my Nel-ly in de morn-ing,

Musical score for the second section of 'Nelly Was A Lady'. The music is in 4/4 time with a key signature of one flat. The vocal line continues with a melodic line. The piano accompaniment consists of a steady bass line and harmonic chords. The lyrics are as follows:

Long time I trab-ble on de way, All night de cot-ton-wood a-tot-ing,
Can't tote de cot-ton-wood no more; Last night while Nel-ly was a-sleep-ing,
Smile till she op-en-ed up her eyes, Seem'd like de light ob day a-dawn-ing,

CHORUS (*May be sung as Quartet:*)

Musical score for the chorus of 'Nelly Was A Lady'. The music is in 4/4 time with a key signature of one flat. The vocal line begins with a melodic line. The piano accompaniment consists of a steady bass line and harmonic chords. The lyrics are as follows:

Sing for my true lub all de day. (Duet) Nel-ly was a La-dy,
Death came a-knock-ing at de door. Nel-ly was a La-dy,
Just 'fore de sun be-gin to rise. Nel-ly was a La-dy,

use notes in Piano Acc.)

Musical score for the final section of 'Nelly Was A Lady'. The music is in 4/4 time with a key signature of one flat. The vocal line begins with a melodic line. The piano accompaniment consists of a steady bass line and harmonic chords. The lyrics are as follows:

Last night she died; Toll the bell for love-ly Nell, My dark Vir-gin-ny bride.
Last night she died; Toll the bell for love-ly Nell, My dark Vir-gin-ny bride.

Memories Of

(Reverie)

Slowly



Musical score for 'Slowly' section, featuring two staves: treble and bass. The key signature is B-flat major (two flats). The music consists of eighth and sixteenth note patterns.

"Come Where My Love Lies Dreaming"

Musical score for 'Come Where My Love Lies Dreaming' section, featuring two staves: treble and bass. The key signature is B-flat major (two flats). The music includes a melodic line with eighth and sixteenth notes, accompanied by harmonic chords.

"Old Folks At Home"

Musical score for 'Old Folks At Home' section, featuring two staves: treble and bass. The key signature is B-flat major (two flats). The music features a rhythmic pattern of eighth and sixteenth notes, with a prominent bass line.

"Old Black Joe"

Musical score for 'Old Black Joe' section, featuring two staves: treble and bass. The key signature is B-flat major (two flats). The music includes a melodic line with eighth and sixteenth notes, and a bass line that includes a 'Like an echo' effect.

Like an echo

Musical score for 'Like an echo' section, featuring two staves: treble and bass. The key signature is B-flat major (two flats). The bass line is specifically labeled 'Like an echo'.

Stephen Foster for Piano)

25

G. H. S.

"Jeanie With The Light Brown Hair"



"My Old Kentucky Home"



"Beautiful Dreamer"



"Old Black Joe" "Come Where My Love"



Gentle Annie

Words and Music by
STEPHEN C. FOSTER

Andante

1. Thou wilt come no more, gentle Annie,
 2. We have roamed and loved 'mid the bow-ers,
 3. Ah! the hours grow sad while I pon-der,

flow'r, thy spir-it did de-part; Thou art gone, a-las! like the
 down-y cheeks were in their bloom; Now I stand a-lone 'mid the
 si-lent spot where thou art laid, And my heart bows down when I

man-y flow-ers, wan-der That have bloomed in the sum-mer of my heart.
 While they min-gle their per-fumes o'er thy tomb.
 By the stream and the mead-ows where we strayed.

CHORUS

Shall we nev - er more be - hold thee, Nev - er

hear thy win - ning voice a - gain, When the spring-time comes Gen - tle

An - nie, When the wild flow'rs are scat - ter'd o'er the plain?

D.C.

(after last Verse)

Under The Willow She's Sleeping

Words and Music by
STEPHEN C. FOSTER

Andante



1. Un-der the wil-low she's laid with care, (Sang a lone moth-er while weep-ing,)
 2. Un-der the wil-low no songs are heard, Near where my dar-ling lies dream-ing,
 3. Un-der the wil-low by night and day Sor- row-ing ev-er I pon-der;
 4. Un-der the wil-low I breathe a pray'r, Long-ing to lin-ger for- ev-er,



Un-der the wil-low, with gold-en hair, My lit-tle one's qui-et-ly sleep-ing.
 Nought but the voice of some far-off bird, Where life and its plea-sures are beam-ing.
 Free from its shad-ow-y gloom-y ray; Ah! nev-er a-gain can she wan-der.
 Near to my an-gel with gold-en hair, In lands where there's sor-row-ing nev-er.

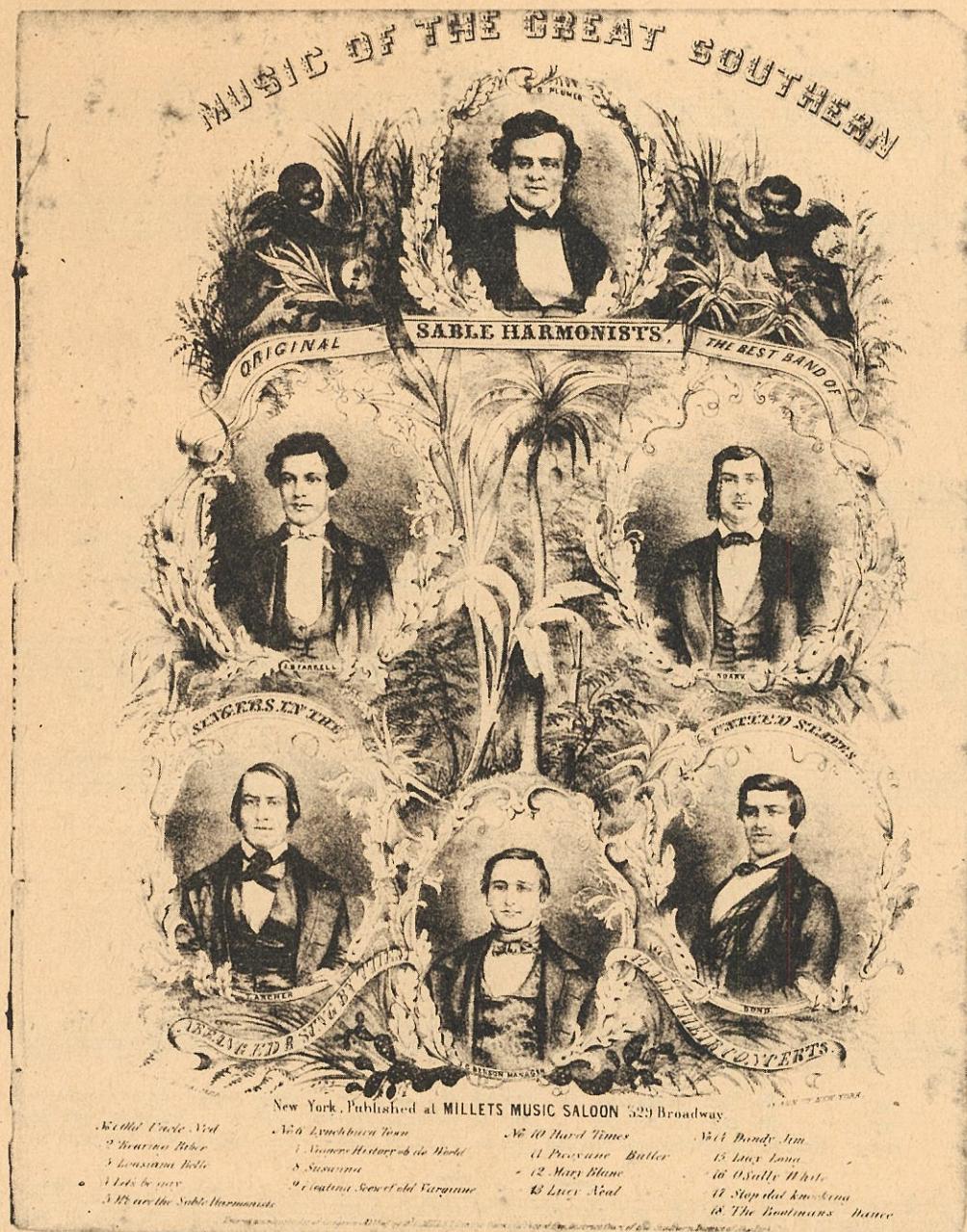


CHORUS



Fair, fair and gold-en hair, (Sang a lone moth-er while weep-ing.) Under the wil-low she's sleep-ing.





A first edition coverplate of "Old Uncle Ned" showing the minstrel group of Wm. Roark, known as the "Sable Harmonists". This edition contains a printed notice inside—"Written and Composed for Wm. Roark by S. C. Foster of Cincinnati.

Old Uncle Ned

Words and Music by
STEPHEN C. FOSTER

Moderato



1. Dere was an old dark-y, dey call him Un-cle Ned, Hes dead long a-go, long a-
 2. His fin-gers were long like de cane in de brake, He had no eye to see
 3. On a cold frost-y morn-ing poor Un-cle Ned died, Mas-ter's tears down his cheeks ran like



go; He had no wool on de top ob de head, De place whar de wool ought to
 see, He had no teef to eat de poe cake, So he had to leave dat poe cake
 rain; Case he knew when poor Ned was un-der de grand Hed ne-ber see his like cake a-



grow.
be. Den lay down de shub-ble and de hoe — And hang up de fid-dle and de
gain.

This block contains the first two staves of a musical score. The top staff is in treble clef, the bottom staff is in bass clef. The key signature is one sharp. The lyrics "grow.", "be.", "Den lay down de shub-ble and de hoe — And hang up de fid-dle and de gain." are written below the notes. The music consists of eighth and sixteenth note patterns.

bow. — No more hard work for poor old Ned, He's gone whar de good dark-ies go.

This block contains the third and fourth staves of a musical score. The top staff is in treble clef, the bottom staff is in bass clef. The key signature is one sharp. The lyrics "bow. — No more hard work for poor old Ned, He's gone whar de good dark-ies go." are written below the notes. The music consists of eighth and sixteenth note patterns.

No more hard work for poor old Ned, He's gone whar de good dark-ies go.

This block contains the fifth and sixth staves of a musical score. The top staff is in treble clef, the bottom staff is in bass clef. The key signature is one sharp. The lyrics "No more hard work for poor old Ned, He's gone whar de good dark-ies go." are written below the notes. The music consists of eighth and sixteenth note patterns.

This block contains the seventh and eighth staves of a musical score. The top staff is in treble clef, the bottom staff is in bass clef. The key signature is one sharp. The music consists of eighth and sixteenth note patterns.

Massa's In De Cold, Cold Ground

Words and Music by
STEPHEN C. FOSTER

Poco lento



1. Round de mead-ows am a - ring - ing, De dark - ies mourn - ful song,
 2. When de au - tumn leaves were fall - ing, When de days were cold, 'Twas
 3. Mas - sa make de dark - ies love him, Cayse he was so kind,



While de mock - ing bird am sing - ing, Hap - py as de day am long.
 hard to hear old mas - sa call - ing, Cayse he was so weak and old.
 Now dey sad - ly weep a - bove him, Mour - ing cayse he leave dem be - hind. I



Where de i - vy am a - creep - ing, O'er de grass - y mound,
 Now de or - ange tree am bloom - ing, On de sand - y shore,
 can - not work be - fore to - mor - row, Cayse de tear-drop flow, I



Dere old mas-sa am a - sleep - ing, Sleep-ing in de cold,cold ground.
 Now de sum-mer days are com - ing, Mas - sa neb-ber calls no more.
 try to drive a - way my sor - row, Pick - in' on de old ban - jo.

CHORUS (for Quartet)

Down in de corn - field Hear dat mourn-ful sound.

All de dark-ies am a - weep - in', Mas-sa's in de cold, cold ground.

D.C.

Old Black Joe

Words and Music by
STEPHEN C. FOSTER

Very slowly



1. Gone are the days when my heart was young and gay, Gone are my friends from the
 2. Why do I weep when my heart should feel no pain? Why do I sigh that my
 3. Where are the hearts once so happy and so free? The children so dear that I

cot - ton fields a - way, Gone from the earth to a bet - ter land I know I
 friends come not a - gain? Griev - ing for forms now de - part - ed long a - go, I
 held up - on my knee? Gone to the shore where my soul has longed to go, I

hear their gen - tle voi - ces call - ing "Old Black Joe!"

CHORUS (*Arranged for Quartet*) (for solo, sing soprano notes; for duet Soprano & Alto)

SOPRANO
ALTO

TENOR
BASS

D.C.

D.C.

FIFTEENTH EDITION.

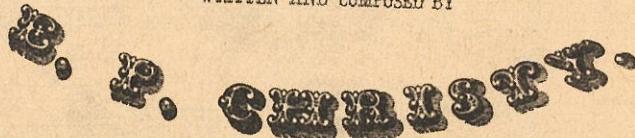
Old Folks at Home,

ETHIOPIAN MELODY,

AS SUNG BY

CHRISTY'S MINSTRELS.

WRITTEN AND COMPOSED BY



25 c. Net.

GUITAR.

PIANO.

NEW-YORK:

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Note that on this coverplate of Stephen Foster's most widely known song E. P. Christy is accredited as author and composer. Foster sold this right to the minstrel and it was many years before the true composer's name appeared on the prints.

Old Folks At Home

A mixed quartet by singing notes in piano acc.

STEPHEN C. FOSTER

1. Way down up-on de Swa-nie Rib-ber, Far, far a - way,
 1. All up and down de whole cre-a - tion, Sad-ly I roam,
 2. All roun' de lit-tle farm I wan-dered, When I was young,
 2. When I was play-ing with my brother Hap-py was I

repeat

Dere's whar my heart is turn-ing eb-ber, Dere's whar de ole folks stay.
 Still long-ing for de ole plan-ta-tion And for de ole folks at home.
 Den ma-ny hap-py days I squandered Ma-ny de song I — sung.
 Oh take me to my kind ole moth-er There let me live and die.

REFRAIN

All de world is sad and drear-y, Ev'-ry-where I roam;

Oh! darkies, how my heart grows wear-y, Far from de old folks at home.

Lula Is Gone

Words and Music by
STEPHEN C. FOSTER

Very slowly



1. With a heart for - sak - en I wan - der, In si - lence, in grief and a -
 2. Not a voice a - wak - ens the mount - ains, No glad-ness re - turns with the
 3. When I view the chill-blight-ed bow - ers, And roam o'er the snow cov-ered

1. lone, On a form de - part - ed I pon - der, For
 dawn, Not a smile is mir-rored in the fount - ains, For
 plain, How I long for spring's bud - ding flow - ers, To

Lu - la, sweet Lu - la is gone. Gone when the ro - ses have fad - ed,
 Lu - la, sweet Lu - la is gone. Day is be-reft of its pleas - ures,
 wel-comeher sweet smiles a gain. Why does the earth seem for - sak - en?

Gone when the mead - ows are bare, To a land by or - ange blos - soms
 Night of its beau - ti - ful dream, While the dirge of well re-mem-bered
 Time will this sad - ness re-move, At her voice the mead - ows will a -

shad - ed, Where sum - mer ev - er lin - gers on the air.
 meas - ures, Is mur - mured by the rip - ples on the stream.
 wak - en, To ver - dure, sweet mel - o - dy and love.

CHORUS (*very slowly*)

Lu - la, Lu - la, Lu - la is gone, With summer birds her bright smiles, To sun - ny lands have flown When

day break - eth glad - ly, My heart wak - eth sad - ly, For Lu - la, Lu - la is gone

Ring, Ring De Banjo

Brightly

Words and Music by
STEPHEN C. FOSTER

De time is nev - er drear - y, If de dark - y nev - er groans; De
 Oh! nev - er count de bub - bles While dere's wa - ter in de spring. De
 Once I was so luck - y, My mas - sa set me free, I
 Ear - ly in de morn ing Of a love - ly sum-mer day, My
 My love, I'll have to leave you While de riv - er's run-ning high: But



la - dies nev - er wear - y Wid de rat - tle of de bones. Den
 dark - y have no trou - bles While he's got dis song to sing. De
 went to old Ken - tuck - y To see what I could see. I
 mas - sa send me warn - ing He like to hear me play.
 I ne'er can de - ceive you, So don't you wipe your eye. I'se



come a - gain, Su - san - na, By de gas - light of de moon, We'll -
 beau - ties of cre - a - tion Will - nev - er lose dere charm, While I
 could not go no far - der, I ____ turn to mas - sa's door, I ____
 On de ban - jo tap - ping, I ____ come with dul - cem strain; Old -
 gwine to make some mon - ey; But I'll come an - oth - er day, I'll -

tum de old pi - a - no, When de ban - jo's out of tune.
 roam de old plan - ta - tion Wid my true love on my arm.
 love him all de hard - er, I'll ____ go a - way no more.
 mas - sa fall a - nap - ping, Hell - nev - er wake a - gain.
 come a - gain, my hon - ey, If I have to work my way.

CHORUS

Ring, ring de ban - jo! I like dat good old song,

Come a - gain my true love, Oh! whar yo' been so long?



Farewell My Lilly Dear

Words and Music by
STEPHEN C. FOSTER

Moderato



1. Oh! Lil - ly dear, it grieves me, The tale I have to
 2. I's gwine to roam the wide world, In lands I've nev - er
 3. I wake up in the morn - ing, And walk out on the
 4. Oh! Lil - ly dear, 'tis mourn - ful To leave you here a -

tell; Old mas - sa sends me roam - ing, So
 hoed, With noth - ing but my ban - jo, To
 farm: Oh! Lil - ly am a dar - ling, She
 lone, You'll smile be - fore I leave you, And

Lil - ly, fare - you - well! Oh! fare - you - well, my
 cheer me on the road; For when I'm sad and
 take me by the arm. We wan - der through the
 weep when I am gone. The sun can nev - er

true love, Fare - well, old Ten - nes - see, Then
 wear y, I'll make the ban - jo play, To
 clo - ver, Down by the riv - er side, I
 shine, love, So bright for you and me, As

let me weep for you, love, But do not weep for me.
 mind me of my true love, When I am far a - way.
 tell her that I love her, And she must be my bride.
 when I worked be - side you, In good old Ten - nes - see.



When Old Friends Were Here

Words by
GEORGE COOPERMusic by
STEPHEN C. FOSTER

Moderato



When old friends were here, In days that are flown; How
 When old friends were here, We roam'd o'er the hills, We

fond were the hands, Which oft clasp'd my own, The
 sang mer - ry songs, As free as the rills, But

path - ways of life, Were pleas - ure's sun - ny hue, And
 time on its wave, Has rude - ly borne a - way, The

A musical score for three voices. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The lyrics are: "voic - es were near, With tones warm and true. fair, dew - y flowers Of life's ear - ly day." The music consists of quarter notes and rests on a treble clef staff, and quarter notes on a bass clef staff. The alto staff has a mix of quarter notes and eighth notes.

CHORUS

A musical score for two voices and piano. The vocal parts are in 4/4 time with a key signature of one flat. The piano part is in 2/4 time with a key signature of one flat. The vocal line begins with 'All are gone! No lov'd ones near! I weep for the hap - py days, When'.

A musical score for three voices (Soprano, Alto, and Bass) in common time and G major. The vocal parts are in soprano, alto, and bass clef. The piano accompaniment is in G major. The lyrics are: "old friends were here, When old friends were here, Those gen-tle friends so dear, I". The piano part includes a bass line and harmonic support.

A musical score for a piano-vocal duet. The top staff is for the voice, starting with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: "weep for the hap - py days, When old friend were here". The bottom staff is for the piano, with a treble clef, a key signature of one flat, and a common time signature. The piano part consists of harmonic chords and bass notes.

Open Thy Lattice, Love

Words by
GEORGE P. MORRIS

Music by
STEPHEN C. FOSTER

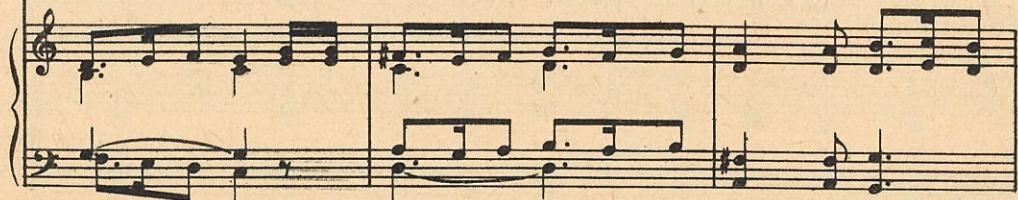
Moderato



O - pen thy lat - tice, love, lis - ten to me! The cool, balm - y breeze is a -
O - pen thy lat - tice, love, lis - ten to me! In the voy - age of life, love our



broad on the sea! The moon, like a queen, roams her realms of blue, And the
pil - ot will be! He will sit at the helm wher - ev - er we rove; And



stars keep their vig - ils in heav - en for you, Ere morn's gush-ing light tips the
steer by the lode-star he kind - led a - bove, His shell for a shal - lop will

hills with its ray, A - way o'er the wat - ers, a - way and a - way! Then
cut the bright spray, Or skim, like a bird, o'er the wa - ters a - way!

o - pen thy - lat - tice, love, lis - ten to me, While the

moon's in the sky, and the breeze on the sea!

Some Folks

Words and Music by
STEPHEN C. FOSTER

Allegretto



1. Some folks like to sigh, Some folks do, Some folks do, Some folks long to
 2. Some folks like to smile, Some folks do, Some folks do, O - others laugh through
 3. Some folks like to scold, Some folks do, Some folks do, They'll soon be dead and

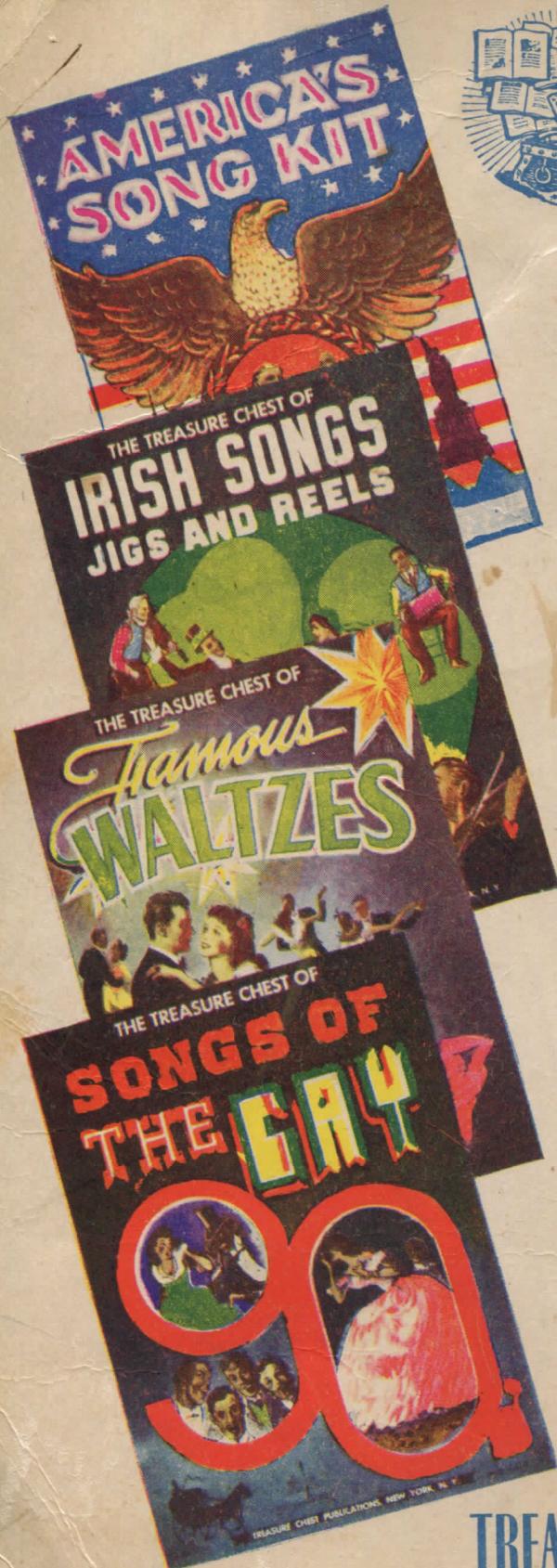


die, But that's not me nor you.
 guile, But that's not me nor you. Long live the mer-ry mer-ry heart that
 cold, But that's not me nor you.



laughs by night and day Like the Queen of Mirth, No mat-ter what some folks say.





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